

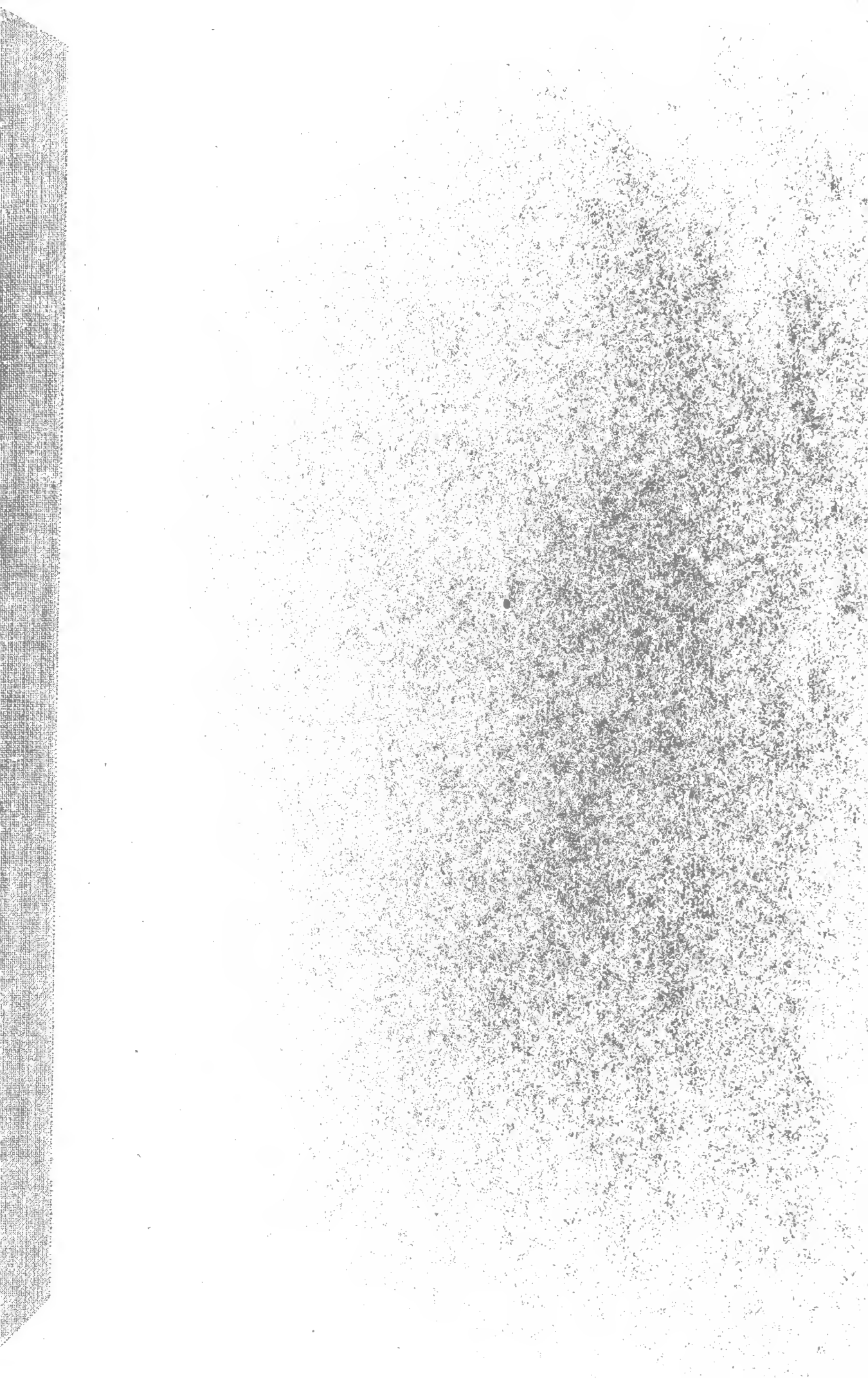
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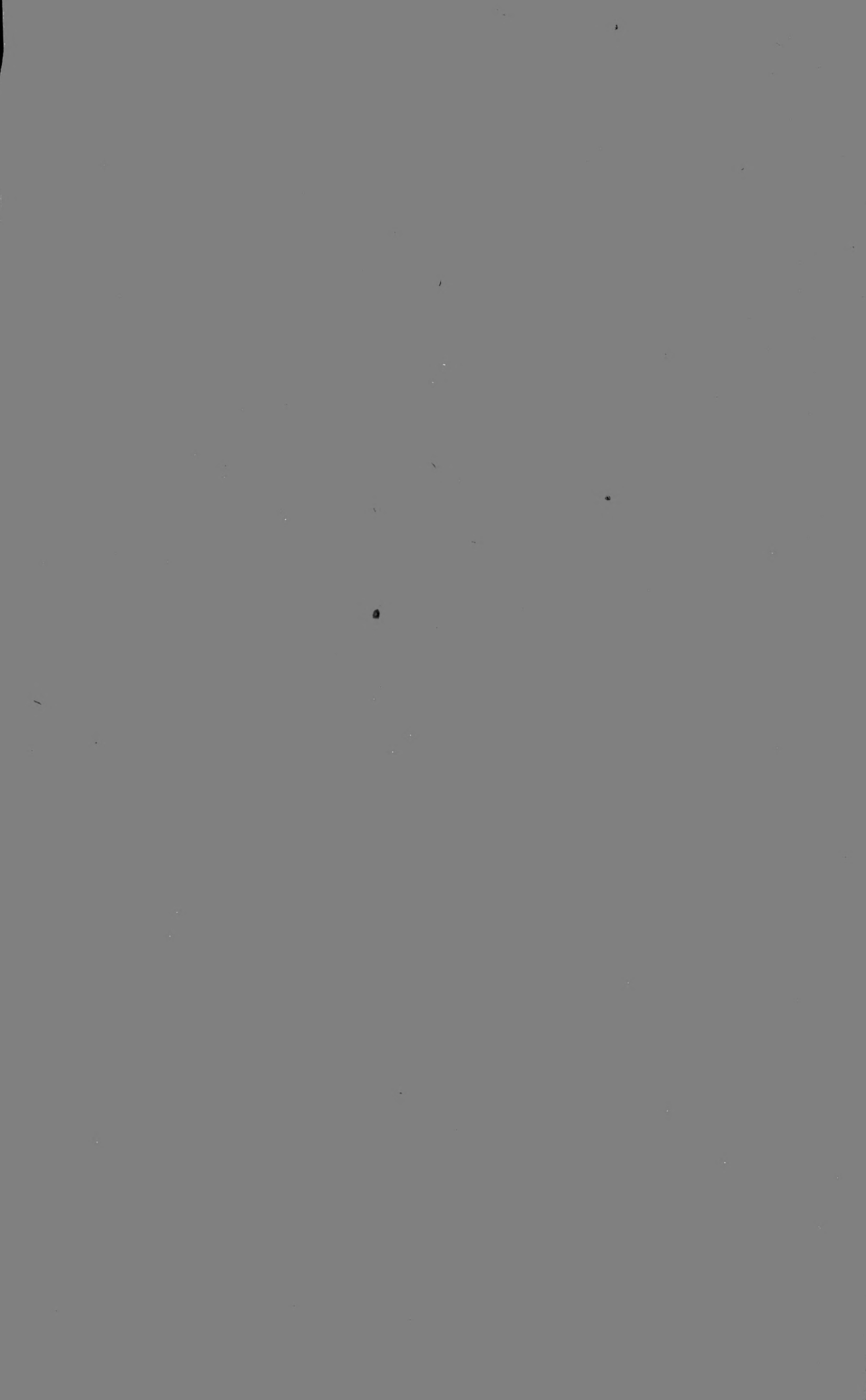
ROCK CARVINGS

of

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Rock Carvings of Hawaii.

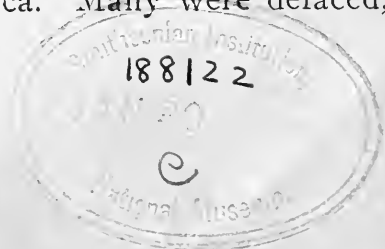
Some Possible Traces of Pre-Historic Hawaiians.

Written for the Annual by A. F. Judd; illustrated from drawings by Allen Dunn from Author's photographs.

THE ANCESTRY of the Hawaiians has been the subject of much speculation and study. Students of philology have proved the relationship of the Hawaiians to many islanders of the Pacific. Were the ancestors of the Hawaiians the first settlers of these Islands? Did anyone precede them, and if so, where did these pre-historic Hawaiians come from? Archaeological investigations have brought to light several monuments of which the Hawaiians have always disclaimed the making. The fish pond in the land of Apua at Kualoa on the Island of Oahu is a notable example, and others might be mentioned.

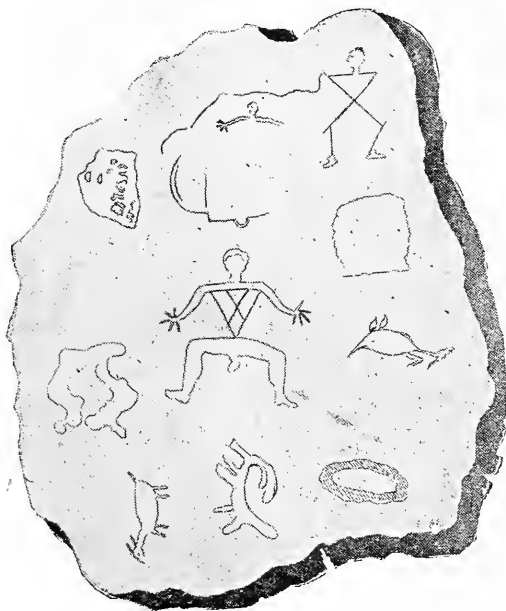
It is the purpose of this paper to describe certain rock carvings or pictographs which I have examined, in the hope that some one more qualified than I may be able to tell us who made them.

Gilbert Farquhar Mathison, in his "Narrative of a Visit to Brazil, Chili, Peru and the Sandwich Islands, during the year 1821-22," describes the famous stone platter of Kalo Aikana at Halemanu, Waialua, Oahu, in the following words: "I had expected to find a monument of great magnitude; instead of which I saw nothing but a flat stone, resembling an English tombstone, about five feet broad by six or seven in length. The surface was very smooth and upon it I discovered many rude representations of men and animals, similar to those which have from time to time been met with and described among the Indians of America. Many were defaced,



and in others I could trace no resemblance to any known objects, either animate or inanimate: the stone itself was very imperfect, pieces of it having evidently been broken off on different sides, which I learnt from the guide had been done by the neighboring inhabitants in order to convert the materials into knives, mirrors, pots, and other domestic utensils, which were always fabricated from stones in former times, previous to the introduction

of iron by foreign traders. Annexed is a drawing, taken on the spot."



This rock is now lost to us and perhaps it would be difficult to find even its former location. There is a modern legend to the effect that the Kamehameha school boys, while camping in the vicinity of Halemanu several years ago destroyed the stone in order to rid the land of the one evidence of cannibalism.

I have examined rock carvings on Molokai in two localities, one near Momomi and the other near Kalae; on Oahu near Koko Head; on Kauai near Koloa; and through the courtesy of Mr. C. M. Walton I have had the opportunity of examining casts of pictographs from Pahala in the District of Kau, Hawaii. Reliable information has been given me that similar markings exist at Naalehu in Kau, at Honaunau in Kona and at Kii on Niihau, but these I have not been able to examine. Uncertain accounts have also been given me that similar carvings are to be found near the heiau of Koki at Kapoho, Puna, on the Island of Hawaii. All the drawings here shown are made from photographs. The carvings are all cut in to the

rock, although by an optical illusion as to the shadows some of them resemble bas reliefs.

Drawings 1-5 show certain of the carvings on Oahu to be found near Koko Head.

In some of them there appears a foot rule. The pictographs are to be found on the floor of a small cave on the coast at Maunalua, about half way between Hanauma and Kokolipelipe. The cave has a low ceiling and a sharply inclined roof of hard tufa. Photographing the carvings is not an easy task in consequence.



(1)

The surf at high tide washes into the mouth of the cave and the lower carvings are much corroded. There is no evidence now that the cave was or was not walled up. The figures are

in three sizes, respectively six, nine and fifteen inches in length. In some of the figures an attempt has been made to show the contour of the thigh and calf; the knee is small and in some figures the toes and heels are shown.

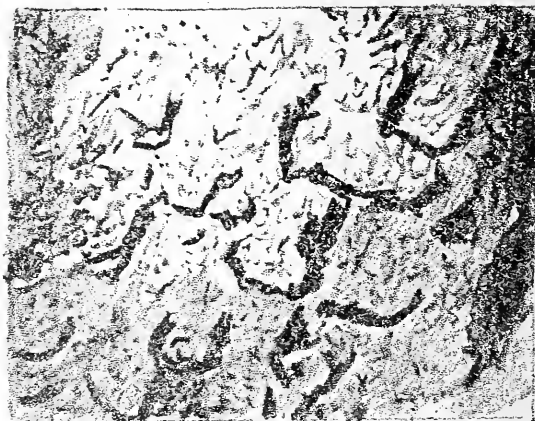
All of the arms save in one figure point down. This one figure has its right arm raised and has a head dress of four spikes radiating from one side of the head.



(2)

the head. Some of the figures represent neither men nor women. For the writer to say what they do represent would

be speculation on his part. In all of the localities described in this paper the majority of the carvings represent persons, but along with them are found other carvings which are not easily explainable. These carvings will, I believe, give more of a clue to the makers of carvings than the human figures, when the expert archaeologists get to studying them.



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All the carvings are three quarters to one-sixteenth of an inch deep. There is no evidence that the cutting had been



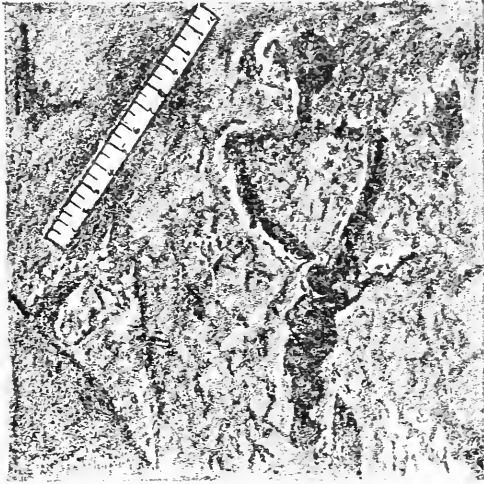
(4)

made with an iron instrument. The bodies of several of the men are square, all the interior of the square being removed evenly, as in drawing 4. The storms have swept all through the cave and there are but few of the inscriptions left, but they probably at one time covered the entire floor of the cave. The area covered by the carvings is about six and one-half by eleven feet.

Several figures may be of four-footed animals. Particularly interesting are two straight, parallel cuttings, each five inches long and nearly an inch wide and a couple of inches apart. I call attention to them as similar markings occur at Momomi on Molokai.

This cave was first noticed in January, 1899, by a party of sight-seers led by Dr. Carmichael, of the United States Quarantine service, and an account of the pictographs appeared in Thrum's Annual for 1900.

This is the only cave on the coast between the landing beach of Hanau-ma and that at the foot of Kokolipelipe and is near the gorge at the foot of Koko Head, where fresh water can be found during most of the year. About thirty carvings can be distinguished. All of these but



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two are on the floor. Of these two, one is on the ceiling and the other on a shelf on the side of the cave nearest the sea.

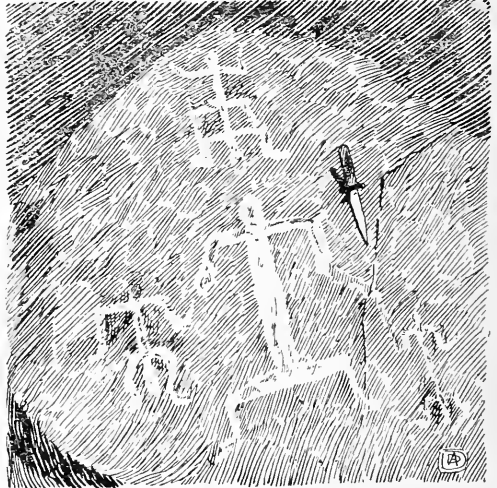
The Molokai inscriptions near Kalae are located on huge boulders on the top of a conspicuous hill called Nana-hoa, not far west of the trail leading down the pali to the leper settlement. These figures are shown in drawings 6—12. On this same hill is the large stone described in Professor Brigham's "Ancient Hawaiian Stone Implements," page 33, as once venerated under the name of Kaulu-nanahoa. This is the only hill in the vicinity which



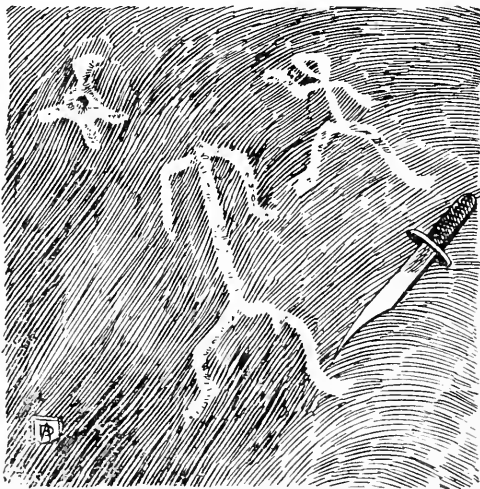
(6)

has this crown of stones, and is conspicuous now on this account. Formerly, in all probability, the forests covered this as well as the neighboring hills.

In the summer of 1894 I was shown to this interesting place by the Meyer brothers of Kalae, who informed me that the late Dr. C. M. Hyde had shown them the inscriptions. I visited the hill again in the summer of 1901, when I took the photographs from which the drawings were made.



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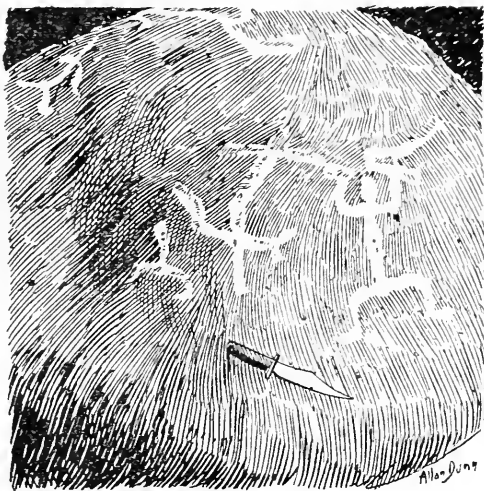
(8)

The boulders are covered with moss and lichens, and in order to get a photograph to show the carvings, I rubbed the cuttings with rotten stone. The hunting knife shown in the picture is ten and one-fourth inches long, blade and handle. Unless one were on the watch for such things, these pictographs, in their present condition might not be noticed. The

boulders are composed of hard basalt and the carving is shallow. The figures are most of them larger than those found on Oahu.

Near the base of one of these boulders is a set of three parallel ridges cut into the stone, like the ridges on a washing-board, only deeper. Here no doubt the worker or workers sharpened their stone chisels while engaged in making the figures.

The other Molokai carvings are on the slope above Momomi on the western end of the island.



(3)



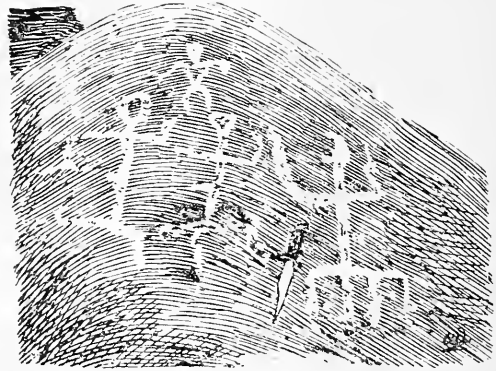
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They are very much obliterated and have almost been destroyed by the cattle and horses passing up the ridge where they are. They are cut in sand stone. Enough of their outline remains, however, to show their resemblance to the Kalae markings. Here also are found the foot-prints, so-called, which appear to me to be carvings similar

to the parallel cuttings noticed on Oahu at Kokolipe-lipe. Mr. Waldemar Lindgren, of the United States Geological Survey, in paper No. 17, of that department, on the water resources of the Island of Molokai, recently published refers to these foot-prints on page 16, with the remark that, "The

real character of these foot-prints may as yet be left an open question."

Foot-prints are not left side by side on the sands with no foot-prints leading to them. The prints look as though some one had deepened and enlarged the parallel carv-



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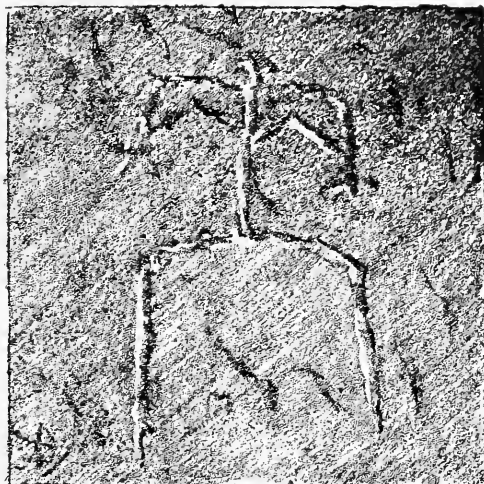


(12)

ings. The fact that these parallel carvings appear with the other rock carvings leads me to believe that there is some connection between the two, especially as they appear on two different islands. I offer no explanation as to what they may mean. They certainly are not foot-prints.

The rock carvings on Kauai are shown in drawings 13-17. They are found on the sea coast, not far from Koloa, on the beach called Keoncloa. These have been fully described by Mr. J. K. Farley in *Thrum's Annual* for 1898, and I will not attempt to repeat the general description which he gives. To

my mind these carvings are by far the most interesting of all that I have examined, because of their size and because of their location. The largest figures are seven feet long and they are all located on a sand-stone ledge practically at the sea level. Let me quote from my notes made shortly after a visit to Keoneloā:



(13)

“I visited the beach of Keoneloā first on June 16,

1900. I asked a native fisherman, whom I chanced to meet, to show me where the “Kii” were, and sure enough, two pieces of the ledge described by Farley were free from sand, and on both of them I could see parts of carved figures. I rode my

horse into the water to get a good look at those that were exposed. They were almost continuously covered by water, although the tide was out. My first impression was, “How similar to those of Oahu and Molokai!” A week previous there had been a very high surf and I could see that the regular line of beach would have covered the entire ledge several feet with sand. A week

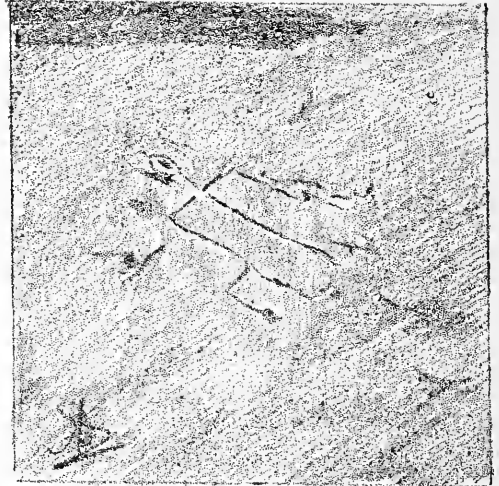


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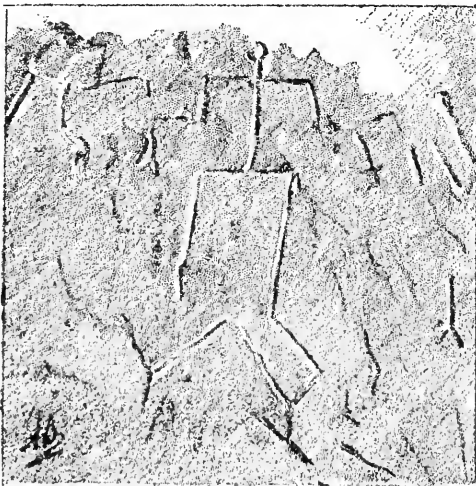
later, on June 23rd, I rode to Keoneloā again, in the afternoon, when the tide was low, taking a small camera with me. I knew from the Koko Head experience that the pictures must be taken either early or late in the day, in order that the carvings might

be in shadow; otherwise they would not show. I reached the beach at 3:15 p. m., but the tide was too high, the sand and water being all over the ledge. The beach had the same exposure as that near the cave on Oahu. The ocean current that brings the Oregon and Columbia River pine trees to us, sweeps directly upon it, and then starts over to Niihau. Back of the beach proper is a narrow

line of sand hills, covered with the usual grasses and vines. Farley says that under these dunes are the other rocks covered with figures, of which the natives told him. With my camera held tightly in both hands I waded into the water to try to photograph the patches of the ledge which were exposed and cleaned of the sand by the receding waves. I could feel the sand stone ledge with my feet. It was covered all the time with from two to six inches of sand and water. The beach is not protected by a reef



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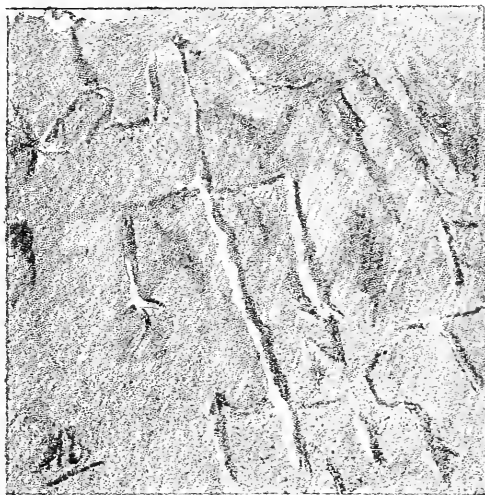
(16)

and as it is rather flat, the surf, even at low tide, runs well up on it, and the sand and water recede after each wave with great force. Often I was wet to my middle, and once just kept myself from being washed out to sea. I found it useless to try to clean the sand off from the rocks, and so had to content myself with biding my chance and pressing the button at the best moments.

I succeeded in getting several photographs by riding my horse into the surf and photographing from his back."

It seems to me to be improbable that any one, working with stone implements, cut these figures with the sand stone ledge in its present position. The subsidence which has occurred along this coast may give us some idea of the antiquity of the markings. The ledge is of sand stone, 110 feet long by 25 feet wide. It is the testimony of the kamaainas that only at rare intervals is it uncovered of sand and then only when the ocean currents sweep in along the shore in a certain way. Mr. Farley counted sixty-seven figures in June, 1897. I saw less than half of that number exposed, some of which Mr. Farley had not seen.

Mr. Farley got the following story from an old woman named Kauila, who had lived for many years in the vicinity. She said, "I first saw the pictures when I was about thirteen years old. That was in

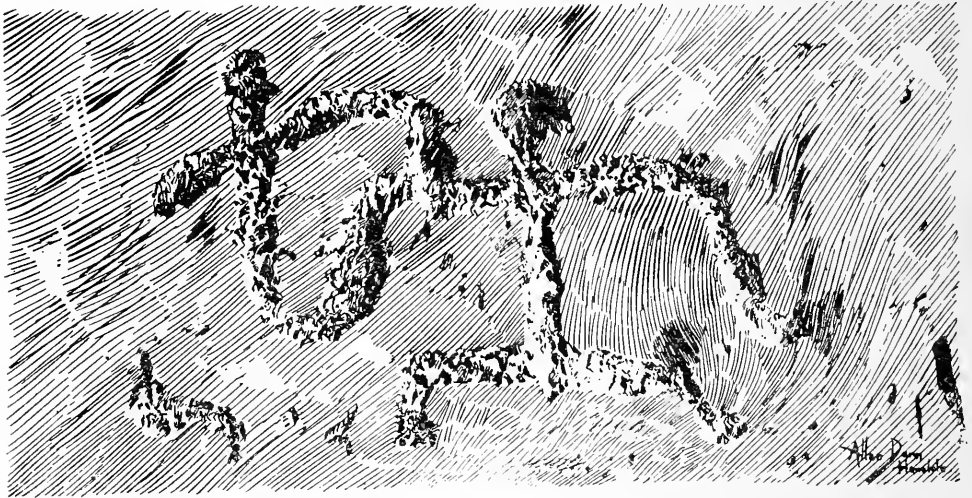


(17)

1847. I went to see them with my school teacher and his other scholars and two Roman Catholic priests. My teacher's name was Alexandro, a Frenchman. He was the first Roman Catholic priest in Koloa and built the Catholic Mission buildings. We saw all the picture rocks exposed. You have only seen a part of them to-day. Another ledge of fifty to one hundred feet further inland under the sand, has pictures of birds, fishes and a canoe and strange animals cut in it. The animals are not like anything now seen. They have bodies like cattle, heads and ears like pigs, but no horns. The canoe has no outrigger or figures in it. The priest went home with me from Keoneloā and talked with my father, Walewale, and my grandfather, also with a number of other old natives, about the drawings. They had all seen the

pictures, but had never heard who cut them or why they were done. The oldest folks said that their fathers and grandfathers had told them that the pictures had always been there."

Drawings 18-25 show the carvings from Pahala, in the District of Kau, on Hawaii. The photographs are of plaster casts, each cast being nine inches square. These carvings were discovered by Mr. C. M. Walton when he was manager of the Hawaiian Agricultural Company at Pahala. They are found in three caves not far apart, about a mile mauka of the mill and about



(18)

five miles from the sea coast, directly inland from the hill called Kameha, where there is the only landing beach between Keauhou and Punaluu. The carvings are chipped on the floor of the caves and a few on the ceilings, generally where pahoehoe has cooled leaving a very smooth surface. The carvings look as though they were made with tools as broad as a man's finger and not sharp, evidently a stone chisel of some sort. They look very old and corroded by water drippings. Casts were only made of the carvings of human figures. How many carvings exist I do not know.



(19)

In the appendix to Volume IV of Ellis's *Polynesian Researches*, I find the following: "In the course of our tour around Hawaii we met with a few specimens of what may, perhaps, be termed the first efforts of an uncivilized people toward the construction of a language of symbols. Along the southern coast, both on the east and west sides, we frequently saw a number of straight lines, semicircles or concentric rings, with some rude imitations of the human figure cut or carved in the compact rocks of lava. They

did not appear to have been cut with an iron instrument, but with a stone hatchet or with stone less frangible than the rock on which they were portrayed. On inquiry we found that they had been made by former travelers from a motive similar to that which induces a person to carve his initials on a stone or tree, or a traveler to record his name in an album to inform his successors that



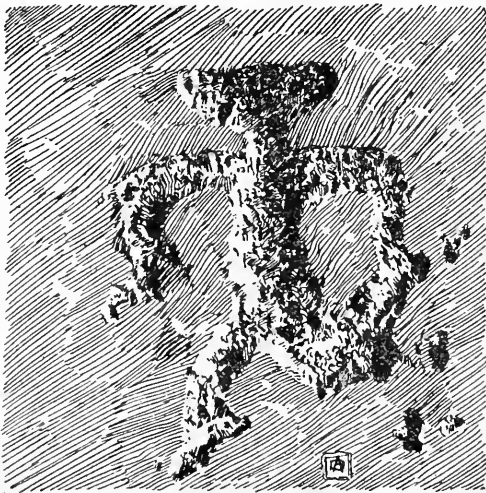
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he has been there. When there were a number of concentric circles with a dot or mark in the center, the dot signified a man and the number of rings denoted the number of the party who had circumambulated the island. When there was a ring and a number of marks it denoted the same, the number of marks showing of how many the party consisted and the ring that they had traveled completely around the island, but when there was only a semi-circle it denoted that they had returned after reaching the place where it was made. In some of the islands we



(21)

have seen the outline of a fish portrayed in the same manner to denote that one of that species or size had been taken near the spot. Sometimes the dimensions of an exceedingly large fruit, etc., are marked in the same way."



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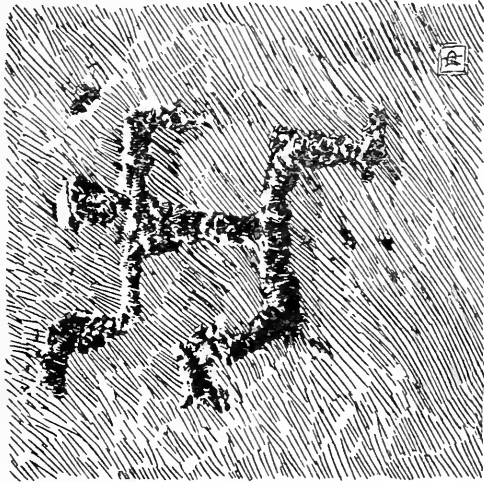
I have not found in any of the localities described in this paper any of the semi-circles or concentric rings, carvings of fish or fruit as suggested by Ellis. Ellis himself implies a doubt in his mind that the Hawaiians made these carvings described by him, when he goes on to say, "With this slight exception, if such it can be called, the

natives of the Sandwich and other islands had no signs for sounds

or ideas, nor any pictorial representation of facts. Theirs were entirely oral languages and whatever view we take of it presents the most interesting phenomena connected with the inhabitants of the Pacific."

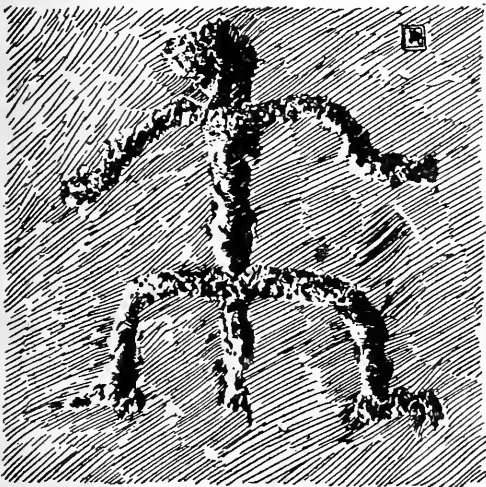
With the exception of Ellis and Mathison, all the books relating to Hawaii are silent as to the existence of these carvings. No kamaainas, whom I have asked, have been able to give me any legend or tradition concerning their origin.

It has been suggested that these carvings have been made either by school children or by cow boys in



(23)

their cattle drives, but a careful examination of the carvings and the localities where they are found, makes me believe that this theory is unworthy of consideration. We know that Spaniards visited these islands previous to their discovery by Captain Cook, but if these carvings were made by them, why were not letters and words carved? At least why did not the cross appear? If



(24)

these carvings were made by the Japanese or people of Asiatic origin, why do we not find Asiatic characters, and why are the drawings so rude? If the Hawaiians made these figures and were familiar with them, is it not reasonable to ask why the Hawaiian tapa decorations do not show their influence? The North American Indians, who were familiar with picture

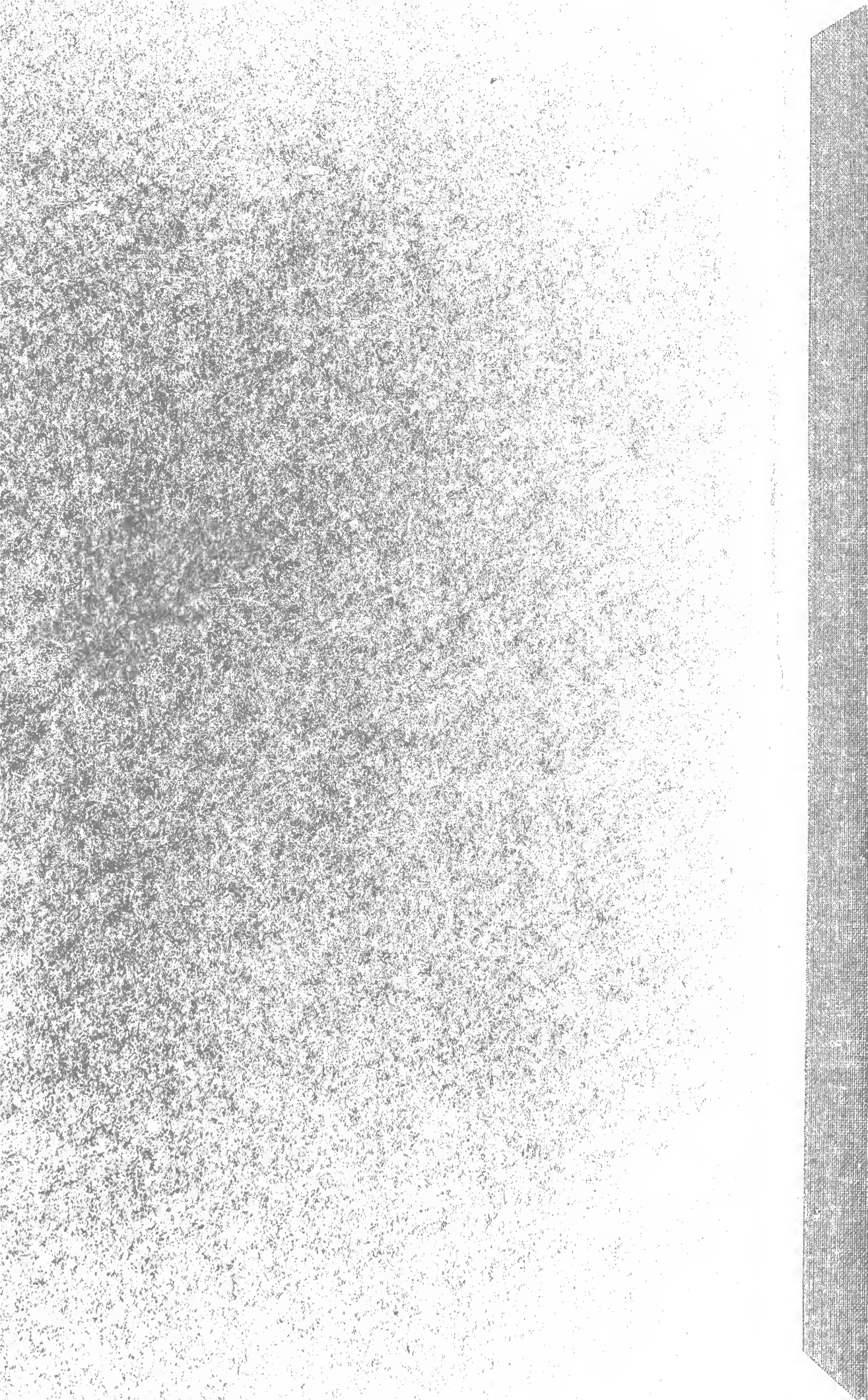
writing, were influenced by their art to decorate their tents with pictures. As far as we know, the Hawaiians were not familiar, as Ellis says, with the use of signs or markings to transmit or record ideas. The books on Hawaii and native tradition are all perfect blanks on the subject of these carvings. All the carvings are found within easy reach of landing beaches, where the population formerly existed, whether transient or otherwise. There is a marked similarity between all of the carvings, although differences do exist. These differences I believe to be due, in the first place, to the hardness or softness of the rock in which they are cut, and in the second place, to the freedom with which the carver could work, those in the caves being less



(25)

elaborate or carefully done than those in the open. That these carvings are old we can reasonably conclude, both from their present appearance and particularly because of the subsidence of the picture ledge of Keonelo. The implements with which the carvings were made were stone implements, and the method of sharpening, as shown on the boulders at Nanahoa, may indicate that the carvers were not Hawaiians, for the Hawaiians generally sharpened their stone implements on a flat surface, and bevel chisels were not commonly used.

I have completed the circle and returned to the original query: Who made these pictographs? This question I do not pretend to answer.



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